

STUDENTS' ORCHESTRAL CONCERT,

ST. JAMES'S HALL,

WEDNESDAY EVENING, JUNE 20, 1877,

To commence at Eight o'Clock.

THE ORCHESTRA.

Conductor - - Mr. WALTER MACFARREN.

First Violins.		Flutes.	
Mr.	AMOR (Principal).	Mr.	SVENDSEN.
"	ECKETT.	"	POWELL.
"	JONES.	Piccolo.	
"	PALMER.	Mr.	SAMSON.
"	PARKER.	Oboes.	
"	SWANSBOURNE.	Mr.	HORTON.
"	SZCZEPANOWSKI.	"	FOREMAN.
"	WALKER.	Clarionets.	
Miss	ADA BRAND.	Mr.	LAZARUS.
"	DE NOLTE.	Miss	F. THOMAS.
"	HEWITT.	Bassoons.	
"	NUNN.	Mr.	TROUT.
Second Violins.		"	ANDERSON.
Mr.	SIMMONS (Principal).	Horns.	
"	ARNOLD.	Mr.	C. HARPER.
"	BELL.	"	CATCHPOLE.
"	DEAN.	"	STANDEN.
"	HANN.	"	MANN.
"	HAYES.	Trumpets.	
"	HUDSON.	Mr.	T. HARPER.
"	KELLY.	"	SOLOMON.
"	LUKE.	Trombones.	
"	OLDAKER.	Mr.	WEBSTER.
"	SLAPOFFSKI.	"	HAYES.
"	SUTTON.	"	ROCHESTER.
Violas.		Drums.	
Mr.	BURNETT (Principal).	Mr.	EATON FANING.
"	BURNETT, W.	Bass Drum and Cymbals.	
"	BOWIE.	Mr.	LÖHR.
"	CHANNELL.	Harp.	
"	HANN.	Miss	EDITH BRAND.
"	HILL.	Organ.	
"	PRIOR.	Mr.	H. R. ROSE.
"	WAUD, Junr.		
Violoncellos.			
Mr.	W. PETTIT (Principal).		
"	BUELS.		
"	ELLIOTT.		
"	GUEST.		
"	NUNN.		
Double Basses.			
Mr.	WHITE (Principal).		
"	A. HARPER.		
"	KENDALL.		
"	MANEY.		
"	WAUD, Junr.		

PROGRAM.

OVERTURE (MS.) - (*Il Talismano.*) - - - BALFE.

RECITATION AND SONG - (*The Resurrection.*)
G. A. MACFARREN.

Miss WEYLLAND.

RECITATION.

Jesus saith unto him: "Thomas, because thou hast seen me, thou hast believed; blessed are they that have not seen, and yet have believed."

SONG.

His right hand shall hold us up, and His loving correction shall make us great; O taste and see how gracious the Lord is: blessed is the man that trusteth in Him.

CONCERTO, in D minor (Op. 1). Andante and
Presto - - - - - W. STERNDAL BARNETT.

Pianoforte, Miss EMILY LAWRENCE.

MAGNIFICAT (MS.) - - - - OLIVERIA PRESCOTT.

(Student).

Solo, Miss MARIAN WILLIAMS.

CHORUS AND ORCHESTRA.

My soul doth magnify the Lord, and my spirit hath rejoiced in
God my Saviour.

For He hath regarded the lowliness of His handmaiden.

For behold, from henceforth all generations shall call me blessed.

For He that is mighty hath magnified me, and holy is His name.

And His mercy is on them that fear Him, throughout all genera-
tions.

He hath put down the mighty from their seat, and hath exalted
the humble and meek.

He hath filled the hungry with good things, and the rich He hath
sent empty away.

He, remembering His mercy, hath holpen His servant Israel, as He
promised to our forefathers, Abraham and his seed, for ever.

Glory be to the Father, and to the Son, and to the Holy Ghost.

As it was in the beginning, is now, and ever shall be, world without
end. Amen.

CONCERTO, in E flat (Op. 73). First movement.

BEETHOVEN.

Pianoforte, Miss KATE STEEL.

NUNC DIMITTIS (MS.) - - - - - EATON FANING.
(Student).

CHORUS AND ORCHESTRA.

Lord, now lettest Thou Thy servant depart in peace, according to Thy word.

For mine eyes have seen Thy salvation, which Thou hast prepared before the face of all people,

To be a light to lighten the Gentiles, and to be the glory of Thy people Israel.

Glory be to the Father, and to the Son, and to the Holy Ghost.

As it was in the beginning, is now, and ever shall be, world without end. Amen.

DUETTO. "NOTTE GENTIL D'IMENE."

(*Romeo e Giulietta.*) - - - GOUNOD.

Miss KATE BRAND and Mr. SELIGMANN.

Notte gentil d'Imene,
Ore soavi al cor!
Per noi di rose amor.
Tessute ha sue catene.

Cari divini accenti!
Mistiche voluttà!
No, che più bei momenti,
In cielo Iddio non ha,
Schiuder tu fai le porte
Del paradiso a me!
Ah! sì, fino alla morte
Sarò fedele a te.

Forza è staccarci, ohimè!
Lo vuol di nostra fè
La sicurezza
Debbo strapparti a questa dolce ebbrezza.

{ Forza è lasciarci, ohimè!
{ Ah! nel partir da te.

{ Lo vuol di nostra fè
{ In petto il cor ohimè!

{ La sicurezza,
{ Di duol si spezza

{ Debbo strapparti a questa dolce ebbrezza
{ Deh! non rapirmi a sì celeste ebbrezza!

La sorte ria
Che da te mi separa,
Più d'ogni morte
E spietata ed amara,
Addio! mia diletta!
Deh pensa a me!

CONCERTO, in F. Larghetto - - - - - WEBER.

Clarionet, Miss FRANCES THOMAS.

SOLO AND CHORUS - (*Orfeo.*) - - - - GLUCK.

Solo, Miss ORRIDGE.

CHORUS.

Chi mai dell' Erebo,
Fralle caligini sull' orme,
D'Ercole, e di Piritoo
Conduce il piè?
D'orror l'ingombrino,
Le fiere Eumenidi,
E lo spaventino
Gli urli di Cerbero,
Se un Dio non è!

ORPHEUS.

Deh placatevi con me!
Furie, larve, ombre sdegnose,
Vi renda almen pietose,
Il mio barbaro dolor.

CHORUS.

No, no, no!
Misero giovane,
Che vuoi, che mediti?
Altro non abita,
Che lutto e gemito
In queste orribili
Soglie funeste.

ORPHEUS.

Mille pene, ombre sdegnose,
Come voi sopporto anch' io,
Ho con me l'inferno mio
Me lo sento in mezzo al cor.

CHORUS.

Ah! quale incognito
Affetto flebile,
Dolce a sospendere
Vien l'implacabile
Nostro furor!

ORPHEUS.

Men tiranne voi sareste
Al mio pianto, al mio lamento,
Se provaste un sol momento,
Cosa sia languir d'amor.

CHORUS.

Le porte stridano,
Su' neri cardini,
E il passo lascino
Sicuro e libero
Al vincitor!

CONCERTO, in G (Op. 58). First movement.

(Cadence by RUBINSTEIN.) BEETHOVEN.

Pianoforte, Mr. MORTON.

FINALE - - - - (*Loreley.*) - - - MENDELSSOHN.

Solo, Miss JESSIE JONES.

FIRST CHOIR.

From whence come ye, ye fays of the Rhine?

SECOND CHOIR.

From Drachenfels, from Wolkenstein;
And whence come ye?

FIRST CHOIR.

From Bodensee; some from lofty steeps,
And deeps, where winter sleeps!

BOTH CHOIRS.

Warmer by moving, we love to be roving
And cleaving the air.
Ye below, arise and come here!
Fays of the Rhine, appear, appear!

In the caves of rocks and mountains
We repose by crystal fountains;
Up we come on torrents gushing,
Evening now no longer blushing;
Rocks must thunder, floods be rushing,
Fays of the Rhine, appear, appear!
On humid pinions hither we sweep,
Rushing on over land and deep.
The ship tackle shatters, the oaks riven crash,
For the wind and the storm through the wild welkin dash.

In the deeps of the ocean we sparkle and leap,
Where the rocks threaten death, our vigils we keep;
Alluring the sailor, we chant a strain,
To draw to a vortex the ship on the main.

When the moon and the stars in the night shed no ray,
 We gather in torrents to riot and play;
 The tempest is howling, the stream rolls along,
 The clouds, the winds, and waves join in song.
 Hark! who comes? here now appears
 One who sheddeth sorrow's tears.

SOLO.

Wretched! deceived! and unjustly rejected!
 Cast aside like a flower when wantonly gathered,
 Torn away from the spray, while its leaves were expanding!
 Where now is vengeance? where retribution for wrongs so
 deep?

CHORUS.

Where now is vengeance? where retribution?

SOLO.

Say, where is the justice of Heaven, which, evenhanded,
 Sternly upholds with its might, and guardeth the right?
 Where now awaiteth wrath to punish?
 When will it flashing descend, striking the crime-guilty head?
 Where now awaiteth wrath to punish?
 Where tarries the justice of Heaven?

CHORUS.

Where tarries the justice of Heaven?

SOLO.

Thus do I call, imploring assistance;
 Ye that lie hidden in darkness,
 In rocks and waters, in clouds and winds,
 Come to my aid! help me! hear me now!

CHORUS.

By thee invited, we gather
 From rocks and waters, from clouds and winds.
 Tell us what is thy desire?

SOLO.

Retribution ! vengeance !
 For passion slighted,
 Deep affection blighted.
 By him to whom I gave my heart
 I am deceived ; my love is slighted,
 Its deep affection blighted.
 Vengeance on him and all men !
 May they all meet the disdain of woman !
 Desiring, languish,
 And feel the anguish
 That, self-corroding, preys on the heart !

CHORUS.

Vengeance soon shall be thine !

SOLO.

Give me beauty, grace irresistible !
 Give me a voice to charm all who hear it !
 Give me the might to inspire fatal love !

CHORUS.

Beauty, and love's fatal might,
 Thou shalt possess them ;
 Vengeance also we bring !

SOLO.

Then tell me, ye terrible rulers—
 Tell me the price of this death-dealing power ;
 Name it !
 I swear, if I only possess it, it shall be yours !

CHORUS.

With thy heart shalt thou reward us,
 Thou shalt give us thy affection ;
 To the Rhine thou shalt be wedded—
 Dwell within its deeps enthroned !

SOLO.

I will give ye my affection.
Agreed! thus, as I rend this veil asunder,
Rent be the love I fondly cherished!
Cast thus away unregretted,
'Tis now consigned to the stormy wind.
My heart, be hard as the rocks around thee;
Cold and reckless.
Take, O stream, take my love, and be mine!
Soon as the work of vengeance is ended,
I am thine, only thine!

CHORUS.

As thou hast rent the veil asunder,
Rent be the love you fondly cherished,
Cast thus away unregretted;
Cast thus away, cast thus away!

SOLO.

Away! thou token of love, thou bridal ring,
Once valued bridal ring!
Take, O stream, take my love, and be mine.
I am thine. Thus boldly rushing,
I purchase my vengeance!
Take all, all my love.
Soon as the work of vengeance is ended,
I am thine, only thine, all thine!
Vengeance will gladden my sad heart!

CHORUS.

Hail, the might of mortality!
Hail, fair and fleeting reality!
Retribution! vengeance! shall gladden thy heart!

SONG.

“ O VOI DELL’ EREBO.”

(*La Resurrezione.*)

HANDEL.

Mr. R. GEORGE.

RECIT.

Ma, che insolita luce,
Si squarcian le tende,
Alla tartarea notte !
Qual eco non più udita
Con armonia gradita,
Fa intorno risonar le stigie grotte,
Che veggio, ohimè,
Di spirti a me nemici,
Come un sì folto stuolo,
Per quest’ aure annerite,
De’ miei respiri, osa portar il volo !

ARIA.

O voi dell’ Erebo —
Potenze orribili,
Su meco armatevi,
D’ira e valor :
E dell’ Eumenidi,
Con fieri sibili,
Ai cieli mostrino
Ch’hanno i lor’ fulmini,
Gli abissi ancor.

QUINTET.

“ SENTO O DIO.”

(*Così fan tutte.*)

MOZART.

Miss SHABOE, Miss GEDDES,

Mr. THORPE, Mr. WILLIAMS, and Mr. JOPP.

Guglielmo.

Sento, oh Dio, che questo piede
E restio nel girle avanti.

Ferrando.

Il mio labbro palpitante
Non può detto pronunciar.

Alfonso.

Nei momenti i più terribili,
Sua virtù l’ eroe palesa.

Fiordiligi.

Or che abbiam la nuova intesa,
A voi resta a far il meno;
Fate core, a entrambe in seno
Immergeteci l' acciar idol mio,
Idol mio, la sorte incolpa
Se ti deggio abbandonar!

Dorabella.

Ah! no, no, non partirai;

Fiordiligi.

No, crudel, non te n' andrai
Pria ti vo morire ai piedi,
Voglio pria cavarmi il core.

Ferrando.

Cosa dici?

Guglielmo.

Te n'avvedi?

Alfonso.

Saldo amico, finem lauda;
Il destin cosi defrauda
Le speranze de' mortali.
Ah! chi mai fra tanti mali,
Può la vita amar?

OVERTURE - - - (*Ruy Blas.*) - - MENDELSSOHN.

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4 AND 5, TENTERDEN STREET, HANOVER SQUARE.

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INCORPORATED BY ROYAL CHARTER, 1830.

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## WESTMORLAND SCHOLARSHIP.

FOUNDED 1861.

A Scholarship for Vocalists, called the "Westmorland Scholarship," as a memorial of the late Earl of Westmorland (the founder of the Royal Academy of Music), has been established, by subscription, and will be contended for annually in December.

It is open to Female candidates between the ages of eighteen and twenty-four years.

The amount of the Scholarship is Ten Pounds, which will be appropriated towards the cost of a year's instruction in the Academy.

Further Subscriptions towards the Fund of this Scholarship will be applied to the increase of its annual value.

Certificate of Birth must be produced.

TRUSTEES :

J. LAMBORN COCK, BRINLEY RICHARDS, and  
HENRY ROUGIER.

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## POTTER EXHIBITION.

FOUNDED 1860.

An Exhibition, called the "Potter Exhibition," has been founded, by subscription, as a Testimonial to the late CIPRIANI POTTER (Principal of the Institution from 1832 to 1859), which will be contended for annually in December. It is open to competition, by Female and Male Candidates, in alternate years, who shall be pupils of the Academy, and have studied not less than Two Years in the Institution.

The Amount of the Exhibition is Twelve Pounds, which will be appropriated towards the cost of a year's instruction in the Academy.

TRUSTEES :

G. A. MACFARREN, J. F. H. READ, and  
F. B. JEWSON.

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# STERNDALÉ BENNETT SCHOLARSHIP.

FOUNDED 1872.

A Scholarship, called the "Sterndale Bennett Scholarship," has been founded, by subscription, as a Testimonial to Sir William Sterndale Bennett (Principal of the Royal Academy of Music from 1866 to 1875), and will be contended for biennially in April.

The Scholarship is open for competition in any branch of Music, to Male Candidates, between the ages of fourteen and twenty-one years.

The Competitor must be a British born subject, and will have to pass an Examination in General Education, previously to entering the musical competition.

The subjects for Examination will comprise Orthography, English Grammar, Elementary Arithmetic, Rudiments of Geography and English History; and Candidates above 18, in any Foreign Language of their own choice.

The successful Candidate will be entitled to Two Years' free education in the Royal Academy of Music.

Certificate of Birth must be produced.

TRUSTEES:

F. R. COX, WALTER MACFARREN, and

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## PAREPA-ROSA SCHOLARSHIP.

FOUNDED by Mr. CARL ROSA, March, 1874, in Memory of his late Wife, Madame PAREPA-ROSA.

To be awarded by Competition to British born Female Vocalists, not being, nor ever having been, Students at the Royal Academy of Music, between the ages of eighteen and twenty-two years.

The successful Candidate to be entitled to Two Years' free Musical Education in the Royal Academy of Music.

The Competition to take place in the month of April, and the Scholarship to commence at the Easter Term of the Academy.

The names of intending Candidates to be sent to the Secretary not less than seven days before the Competition.

Certificate of Birth must be produced.

TRUSTEES :

G. A. MACFARREN, CHAS. E. SPARROW,  
A. RANDEGGER, and J. H. EVANS.

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## SIR JOHN GOSS SCHOLARSHIP.

FOUNDED 1875.

A Scholarship, called the "Sir John Goss Scholarship," has been founded, by subscription, as a Testimonial to Sir John Goss, and will be awarded triennially by the Council of the College of Organists, in time for the term commencing in the immediately succeeding September.

The Scholarship is open for competition in any branch of music, to Male Candidates between the ages of fifteen and eighteen years, who shall have been members of cathedral choirs, and who will make the Organ a chief study.

The Scholarship is for Three Years, and amounts, at present, to about Fifteen Guineas, which, with any subsequent additional proceeds, will be appropriated towards the cost of each year's instruction in the Academy.

Certificate of Birth must be produced.



## PROFESSORS' SCHOLARSHIP.

Two Scholarships have been established for the advancement of Orchestral Studies, by subscription of the Professors and their friends.

These Scholarships consist of two years' free education in the Academy, to Candidates between the ages of fourteen and twenty-one years, and are awarded to those adjudged the best player on the Violin, and the best player on any other orchestral instrument.

Certificate of Birth must be produced.

TRUSTEES :

G. A. MACFARREN and H. R. EYERS.

*\* \* In all these last Five Scholarships, the Scholar shall be examined at the end of the first year, when, if he or she give not satisfactory proof of progress, he or she shall forfeit the Scholarship, and another Scholar shall be elected for the remainder of the period.*

## BALFE SCHOLARSHIP.

A Scholarship has been endowed from the proceeds of the Balfe Memorial Festival, in July, 1876, in Memory of Michael William Balfe.

The Scholarship is open for competition to Male Candidates, for Composition, between the ages of fourteen and twenty-one.

The Competitor must be a British born subject, and will have to pass an Examination in General Education previously to entering the Musical Competition.

The subjects for Examination will be the same as for the Sterndale Bennett Scholarship.

The successful Candidate will be entitled to one year's Free Education in the Royal Academy of Music.

Certificate of Birth must be produced.

TRUSTEES :

MANUEL GARCIA, WALTER MACFARREN, and  
THE PRINCIPAL.



## MEMORIAL PRIZES.

### THE STERNDALE BENNETT PRIZE.

A Purse of Ten Guineas will be competed for annually in July, by Female Pianists who shall have been studying in the Academy, without intermission, for the six consecutive preceding terms, and it will be awarded to the one who may best play a composition by Sir Sterndale Bennett, to be chosen by the Committee, and announced two months previous to the competition.

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### THE PAREPA-ROSA PRIZE.

A Gold Medal, bearing a portrait of Euphrosyne Parepa-Rosa, will be competed for annually, in July, by Soprano, Tenor, Contralto, and Bass singers, in alternate years, who shall have been studying in the Academy throughout the last three consecutive terms, and will be awarded to the one who may best sing the pieces selected by the Committee, the names of which will be announced two months before the competition.

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### THE LUCAS PRIZE.

A Silver Medal, from a design by T. Woolner, R.A. will be competed for annually, in July, by Composers who shall have been studying in the Academy throughout the three consecutive preceding terms, and it will be awarded to the one who shall compose the best work of which the subject shall be named by the Committee two months before the date of competition.

TRUSTEES :

J. L. COCK, H. R. EYERS, and STANLEY LUCAS.

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## THE LLEWELYN THOMAS PRIZE.

The Gift of Dr. LLEWELYN THOMAS.

A Gold Medal for Declamatory English Singing, to be awarded at Easter to the Female Candidate, Soprano or Contralto, who shall be judged to sing best the pieces for the respective voices, chosen by the Committee, of which the titles will be announced two months before the contest. Competitors must have been studying in the Academy throughout the three consecutive preceding terms.

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## THE CHRISTINE NILSSON PRIZES.

The Gift of Madame CHRISTINE NILSSON.

*First Prize, Twenty Guineas. Second Prize, Ten Guineas.*

Will be competed for in July, by Female Vocalists, Sopranos and Contraltos in alternate years, who shall have been studying in the Academy throughout the the last three consecutive Terms, and will be awarded to the Candidates who may be judged best and next best. An Air of Handel, with Recitative, and an English Ballad (to be chosen by the Committee) for the respective voices, the names of which will be announced two months before the Competition.

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CERTIFICATES OF MERIT, SILVER MEDALS, AND BRONZE MEDALS, will be awarded at the Annual July Examinations, to the most deserving pupils who have been studying throughout the three consecutive preceding terms.

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Applications for the admission of Students to be made to the Secretary, at the Academy, of whom all particulars may be obtained, and by whom Subscribers' names—either to the funds of the Academy, or to those of the Westmorland or Sir John Goss Scholarships—will be received.

Office Hours, 10 to 4; Saturdays, 10 to 2.

JOHN GILLI,

*Secretary.*

ROYAL ACADEMY OF MUSIC,

4 and 5, TENTERDEN STREET, HANOVER SQUARE.

JUNE, 1877.